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Salon of 1905 and attracted much attention. Mr. Miller is represented in the Walter's Gallery, Baltimore, by a charming portrait bust of a young girl.

INDUSTRIAL
DESIGN IN THE
NEW YORK
HIGH SCHOOLS

Increasing interest is being manifested in industrial art. To show that the public schools are keeping pace with progress in this line, an exhibition of industrial designs, made in the high schools of New York City, was held in the Fine Arts Building, under the auspices of the School Art League, shortly before the close of the scholastic year. In the work displayed at that time two different aims in instruction were manifested; one, the cultivation of taste by the making of simple designs for dress, home decoration and general objects of utility, and the other, to train technical ability, or in other words, to lay the foundation for specialized technical work. This training, it should be understood, does not take the place of that given in the professional art schools—it is simply preparatory. Another feature of this exhibition was the method of display. The drawings were carefully trimmed and mounted on a neutral tan paper or board, and were grouped so as to make well-balanced spots on the wall—an arrangement which might well be followed in smaller school exhibits.

A MINNESOTA
PAGEANT

This is the age of renaissance par excellence, for never before has the world so generally turned to the past for inspiration. There are revivals of medieval and classic models of thought in art, dress and drama. Morality and miracle plays have again become popular, and are elbowing their way through the maze of plays neither moral nor miraculous.

St. Paul, in keeping with the times, has given a most successful exposition of the stirring events in its varied and interesting past by a "Pageant of Minnesota History." This gigantic production was enacted in St. Paul's vast auditorium. It

was presented by a corps of nearly a thousand St. Paul men, women, and children, for the benefit of the Art School.

The pageant was a portrayal of Miss Lily Long's poem "Minnesota," which was read as a prologue by Mrs. Helen Barrows in the classic robes of the "Spirit of Minnesota."

The curtain slowly rose on the first act, revealing the figures of crouching Indians around the council fire. The beating of the tom-tom was heard; after the stirring notes thrilled through the audience the Indian chief, spurred by thoughts of war, started to his feet, calling his braves into the ancient war-dance. Suddenly the flash of lightning and the roar of thunder interrupted the ceremony, and the voice of Gitche Manitou, the Mighty, was heard through the storm speaking to his people, commanding them to cease their warfare. The curtain fell on the solemn dance of the Peace Pipe.

The next act took us to the coming of the first white men in Minnesota, the landing of the Viking Ship on the shores of Lake Superior in 1362. The sturdy and picturesque Norsemen were seen bending over their oars, singing an ancient Saga. Their history in Minnesota was then portrayed in three scenes, showing their thrilling battle with a band of hostile Indians and the erection of the now famous Kensington Rune Stone in memory of their dead comrades.

The beautiful and traditional love-story of Hiawatha and Minnehaha was the next act. Dr. Charles A. Eastman, himself a native born Sioux Indian, known to his tribe as Ohiyessa, and to the world as the author of several interesting and valuable books on the Indian race, took the part of Hiawatha. Minnehaha was represented by Miss Maud Borup, a society girl who has the distinction of being a descendant of the Chippewas. This act was full of picturesque and historical charm, especially the scene where Minnehaha leaves the tepee of her father, hand in hand with Hiawatha.

Two charming dances followed. The first was a solo dance by a wee maiden, who with her fairy-like grace captivated the hearts of her entire audience. Then

thirty more little girls, dressed as Moccasin flowers, danced their dainty dance. There is a tradition connected with these dances. The little Indian maiden with her bow and arrow, unlike her sisters, goes into the forest to hunt, and perishes. Her poor mother, after searching the woods for many days, finds in the place where her daughter had died a lovely Moccasin flower, the State flower of Minnesota.

"The Coming of the Voyageurs" was shown in four fine tableaux: Radisson and Grosseillers trading furs with the Indians; the Discovery of St. Anthony Falls; Le Sueur giving guns to the Indians and Jonathan Carver's Treaty with the Indians. The Indian Mounds, situated on a high bluff overlooking the Mississippi River, were shown in the last scene of this act. This was the place of Indian burial and in this appropriate setting a group of Indian maidens performed the Grief Dance to the chanting of a mournful, minor wail.

An intermission at this point divided the early history, which was so closely connected with the Indians, from the more modern which commenced a few years before the Civil War.

The tears came to the eyes of many of the old settlers when in a series of tableaux the pioneer days were shown. The coming of the traders and immigrants was faithfully reproduced with the old-time dog trains, Red River ox-carts, and the prairie schooners, which carried so many brave and hopeful families into the new land.

Mrs. Harold Bend, the daughter of Captain Blakely, superintended the next act in which the landing of her father's boat, the "Dr. Franklin," was shown. The old costumes of 1849 were worn and the fright displayed by the Indians at the sound of the first steamboat whistle on the Mississippi gave a quaint touch of local color.

The social life of the early days was brought back to the minds of many people present by a fascinating scene at the home of General Sibley at Mendota, where in the gay throng many of the well-known settlers were impersonated.

To the delight of the audience two clever little chaps danced an Indian dance.

In the next act the soldiers marching to the Civil War filled every one with patriotic feeling which turned into sympathetic applause when the old veterans returned.

The day of the Indian has passed; that race once supreme in Minnesota has given place to its white successors. Dr. Eastman, a poetic figure, typified the "Last Indian" in the next act, "The Passing of the Indian." Alone in the forest he fell asleep and dreamed of the past and the spirits which he believed to dwell in the elements. These mystic spirits whirled out of the woods one by one, uniting in a graceful, esthetic dance. Then they faded away into the radiance of the coming dawn. The Indian awakened and sadly paddled away in his canoe.

The pageant closed with a gorgeous tableau of "Modern Minnesota," showing the arts and industries of the State.

The artistically conceived and beautifully executed drop-curtains used throughout the performance were painted by the students of the Art School under the direction of Mr. Edward Fournier and Prof. Lee Woodward Ziegler.

The pageant was a tremendous undertaking, but the interest, enthusiasm and talent that were put into it created an artistic, inspiring and finished production.

AN ARTISTIC FESTIVAL IN DETROIT

A festival celebrating the return of Spring in all lands and ages was given by the Fine Arts Society of Detroit, under the direction of members of the Detroit Society of Arts and Crafts, in May, with extraordinary success. Each tableau was preceded by appropriate descriptive music or reading, and illustrated a highly poetic idea. Those taking part were chosen for their fitness to suggest races or types, the human figure giving the scene relation to definite time and definite place. Through the use of light in a more natural and beautiful way than commonly and of special backgrounds a sense of perspective was imparted to the scenes.